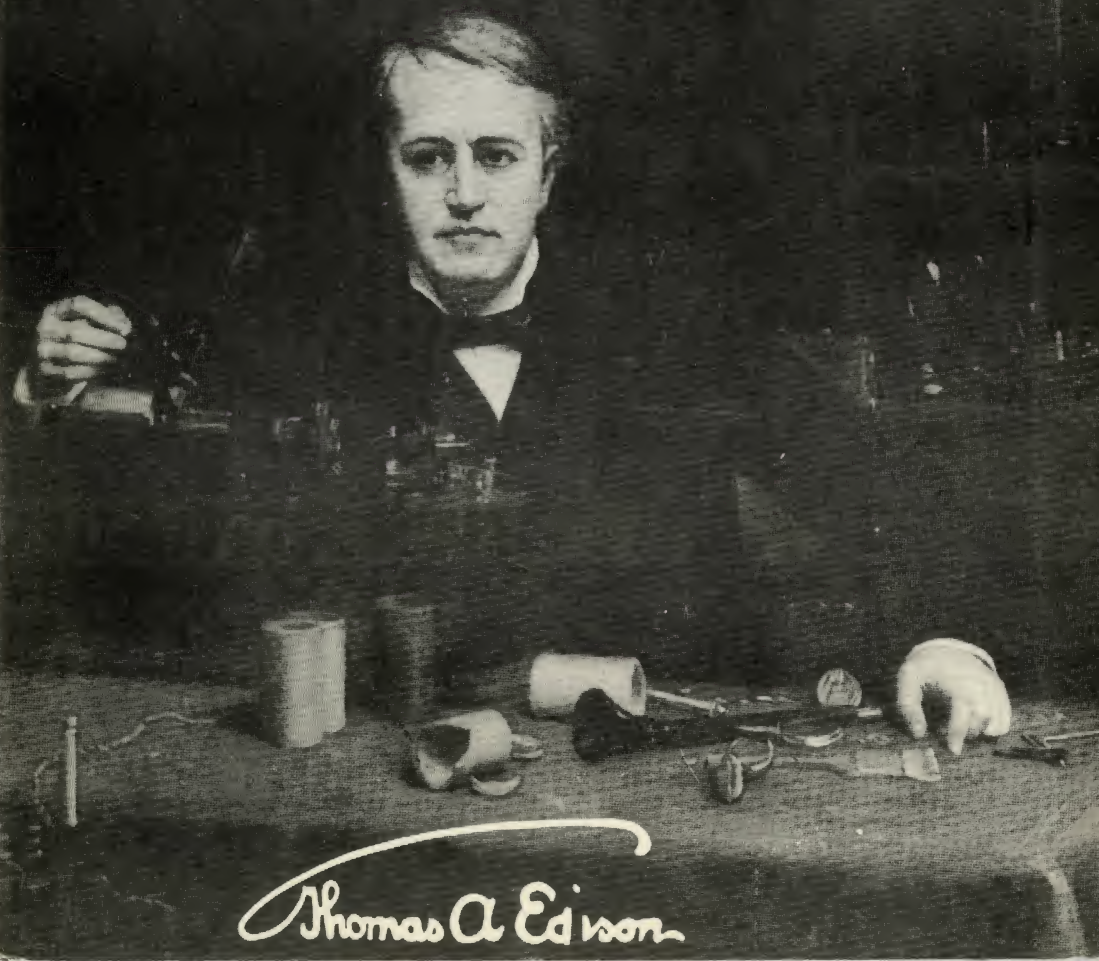


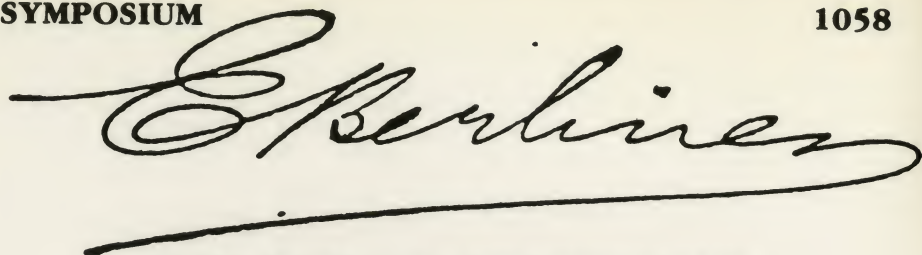
No. 164 October 1988

Hillandale

NEWS



Thomas A. Edison



**Emile Berliner's GRAMOPHONE
the earliest discs 1888 - 1901**

A selection of 39 records made between 1888 and 1901
transferred to Compact Disc to mark the Centenary of the Gramophone

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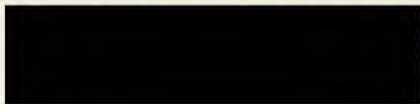
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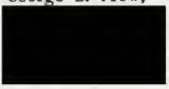

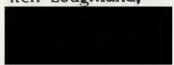
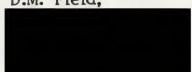
The HILLANDALE News

The Official Journal of The City of London Phonograph and Gramophone Society
Founded in 1919

Editor: Peter Martland

No.164 October 1988

CONTENTS

President: George L. Frow,	No Laughing Matter, by Ken Loughland	86
	An Edison Portrait, by Ray Phillips	88
	Record Processing for Improved Sound by Adrian Tuddenham and Peter Copeland	89
Chairman: Peter Martland,	Sir Harry Lauder, by Peter Martland	98
	Out-takes 2, by Frank Andrews	100
	75 Years Ago	103
Secretary: Ken Loughland,	A Needle Cabinet, by Ruth Lambert	104
	London Meetings	105
	Letters	106
Treasurer: D.M. Field,	Regional News, by John Calvert	108
	Book Review	109
	Record Review	110


WITH THIS EDITION of the "Hillandale News" Adrian Tuddenham and Peter Copeland conclude their magisterial paper on sound enhancement. He and Peter Copeland deserve our congratulations for their efforts in producing a work that will, I am sure, be consulted for years to come. Our front cover comes courtesy of Ray Phillips of the USA. His article will, I am sure, stimulate many members to acquire copies of the print. Having seen the colour version of the front cover I can only endorse Mr. Phillips' comments. Ruth Lambert provides us with further information on a fascinating aspect of our hobby, needle tins.

For me this is a memorable edition as it is alas to be my last as Editor. As our Chairman Ted Cunningham indicated earlier in the year that he was not standing for a further term I was asked as Vice Chairman to stand in his place. Ted in turn has agreed to take over the editorial chair. As he has handled the production side of the magazine for the past year and a half the addition of the Editor's hat will integrate the two functions. I therefore relinquish the editorship in the knowledge that during my time we have recast our journal and set new standards.

Peter Martland.

CHANGE OF EDITOR

PLEASE NOTE that all contributions for publication in future editions of "The Hillandale News" should now be sent to the new Editor,

Ted Cunningham, 

NO LAUGHING MATTER

by Ken Loughland

THE THOUGHT STRUCK ME the other day, as I was doing the washing up, that the popular music of these late nineteen-eighties (which those of us not enraptured by it can scarcely avoid) seems to contain almost nothing in the way of humour or gaiety. Now and then, I should explain, thoughts do strike me, and I suppose it is just as well that nothing or nobody else strikes me these days: in my middle age I have a much reduced ability to deliver the old one-two, and my footwork is no longer what it was.

But I digress. As I see it, or hear it, the popular music of today and, indeed, of the last twenty years, has been notable for three characteristics. Firstly, it seems always to have the same mechanical rhythm; in fact so used have we become to the unsubtle and repetitious "beat" that some time ago, in Northampton, hearing the ubiquitous thumping for the umpteenth time that day, I found as I drew closer that its source was a machine in a small factory connected with the shoe and leather trade for which the town was (and I hope, still is) world famous. Secondly, such music seems very largely performed by the youngest adult age group (with rare exceptions) and almost entirely intended for consumption by those in the same age group or even younger. Thirdly, the element of humour and its kindred spirit, gaiety, is conspicuously lacking, and this fact I find most depressing of all.

How different from the popular music on record of our own young days! Humour then was in abundance. I am aware, of course, that an unvaried and unremitting diet of Charles Penrose, who laughed his way through both the acoustic and electric periods on labels of various colours (and always, it seemed, to the same tune) can, and did, quickly pall, but think of the rich and varied range of humour, fun, and sheer nonsense that many of us as children, or our parents and grandparents, could buy on shellac for a couple of shillings or less, to take home and enjoy.

Some of that humour doesn't always stand the test of sixty year or so, in which cases the records survive little-played, and the medium outlasts the message. An example would be the plum label offerings of John Henry and Blossom of early wireless days, who first appeared on Regal, I believe. On the other hand I should be sorry to lose "Laughing Gas", a Cicely Courtneige plum of similar vintage. Then we had the silly songs of Leslie Sarony, a clever man who usually wrote and sang his own material. Thinking of Leslie Sarony brings to mind his partner Leslie Holmes, he of the "smiling voice". After fifty years I can still remember a particular Imperial with the final label design, coupling "The Old Kitchen Kettle" with "When the Morning Rolls Around": I am still looking out for a replacement copy. It is perhaps strange to people not in the CLPGS that I clearly remember the latter side having more unrecorded wax around the label than had the former. We record collectors remember such details, unimportant as they are. With shame I have forgotten the catalogue number, but I do remember that Rossini's storm music from "William Tell", or a snatch of it, was worked into the 'B' side somehow, presumably by Crystalate's Jay Wilbur.

Throwing chronology to the winds: on the family record shelves in profusion were Billy Williams, Harry Weldon, Stanley Holloway (even if his "Northern" accent wouldn't have earned him many gratuitous pints of Thwaite's in Blackburn), Norman Long of the teeth and trousers, Billy Merson, and many others whose names would need a thick book to contain them all; and they are in several books already.

Then again, Sandy Powell's droll sketches, which I had on Broadcast and Rex (I still have some) were not just mirthful but, in many cases, social documents in sound, reminding us after the passage of the years where the British used to go on holiday; what they liked to eat (or could afford to) and how much the father of one of Sandy the Schoolmaster's pupils would expect to earn in a week. Arthur Askey sang silly songs on the HMV magenta label: I recall they were written for him by one Kenneth Blain, and tended to be rather closely related musically.

One could go on forever, but the temptation will be resisted, and in any case a good nostalgic wallow in the yellowing, fragile pages of the main record catalogues of, say, the thirties (desert island reading, surely) will do a better job than this writer could hope to do, in recalling those bygone days of simple humour and light-hearted popular song.

It all comes back to my overwhelming impression that humour and gaiety in popular music are for us things of the past. Our present times are far from perfect, but there is a higher general standard of living than there was fifty or sixty years ago, yet the popular music of today seems to be so lacking in cheerfulness. By way of contrast, the happy and carefree popular light and dance music of the past was played in times of real hardship for many British people; times that saw the Jarrow marchers, the unemployed mill workers on the street corners of Bolton and elsewhere, and the Welsh miners with no work and little hope of any.

In the post-78 years we have, it is true, had the likes of the late and talented Tony Hancock on LP, as well as imported recordings of Bob Newhart, a comedian giving us some good American humour. Then I remember on long-playing discs a clever lady called Anna Russell, who sounds obviously English on record, but whose humour was clearly designed for an American audience. Sometimes humour comes to the listener by chance. A number of years ago there was a record in the

charts by an Israeli husband-and-wife duo named Abi and Esther Ofarim. It was called "Cinderella Rockefeller" and had me rolling about: not because it was meant to be particularly funny; nor was it in any way bad, but because the lady's quavering voice took me right back to the 1940s, to "Workers' Playtime", and Nat Mills and Bobby.

Looking to the future, I do hope that a change in the character of popular music will occur, for a change is surely due. Nevertheless I draw some cheer from the fact that only a few years ago a dance tune, "Tie a yellow ribbon" rose high in popularity. It was not only happy and tuneful but it was, amazingly, a quickstep. (Victor Silvester lives!) Then, the other week, Richard Baker on BBC Radio 2 told us there were signs of a revival of that shamefully neglected genre, good light music, and he played a new recording by the Salon Orchestra of Berlin by way of evidence. Another rare exception to the status quo came out of the background music loudspeakers in the "Woolworth Mall" in Reading a few weeks ago and took me by surprise. It was actually the sixty-or-more years old Donaldson number "Just a Bird's Eye View of my Old Kentucky Home", although not played on the Wurlitzer organ by Jesse Crawford, and minus the whistling, which I believe was tastefully but anonymously performed on the original Victor record by Margaret McKee (HMV B.2439)

So let us see what the future brings and hope for the best. I'll see you in the Pump Room, Bath.



REX

The King of

This Record is all the Rage!

SANDY POWELL

[COMEDIAN]

SANDY JOINS THE NUDISTS

Humorous Sketch Parts 1 & 2

No. 8387

1

1/2

The Best Value — Irrespective of Price

An Edison Portrait

by Ray Phillips

ON 3RD AUGUST 1889, Mr. and Mrs. Edison sailed for France to visit the Universal Exposition, which included a large exhibit of Edison material. During the ten days they spent in Paris, King Umberto of Italy named Edison a Grand Officer of the Crown of Italy, and the President of France named him a Commander of the French Legion of Honour. When Edison entered a box at the Opera House as a guest of the President, the orchestra played "The Star Spangled Banner" while the audience cheered. The man who acted as interpreter for him at the Exposition, the artist Abraham A. Anderson, was permitted to paint the portrait which accompanies this article. (See our front cover). It was painted at Anderson's studio in Paris, shown at the Paris Salon of 1890, and is now in the National Portrait Gallery in Washington, D.C.

It is an important document from a phonograph collector's point of view, as it shows the "state of the art" in phonographs circa 1890. It also shows (being in colour) that cylinders existed at this early date in colours ranging from almost white to a rich brown. It was fascinating to me because I have a "spectacle" machine of the particular model shown in the picture, not made for sale, but as a demonstration piece.

The National Portrait Gallery in Washington will sell you a colour photograph of the painting, which gives an opportunity to obtain a highly colourful and decorative portrait of

Edison for your collection. Mine is 16" x 20": I put it in a gold frame, and it is very handsome. The prices are: 35mm colour slide, \$8.00: colour prints - 8x10 \$20, 11x14 \$30, 16x20 \$50. Cheques should be made payable to the Smithsonian Institution, and your order sent to The National Portrait Gallery, F Street at Eighth, N.W. Washington, D.C.

Office of Rights and Reproductions. Ask for a print of Thomas Alva Edison (NPG.65.23) by Abraham A. Anderson, and be sure to specify the size desired. It will take about a month. Postage (including overseas) is included in the price, although I would not expect airmail.

If you get to Washington be sure to see the National Portrait Gallery. It is fairly new, so if you haven't been to Washington recently you couldn't have seen it. The portraits are breathtakingly historic and handsome. The Edison portrait is in a room with other scientists, inventors, and tycoons of the late 1800s.

Also, don't miss the small but fascinating phonograph exhibit at the American History Museum. In it is a machine like the one in the painting but with several strange exceptions. Under the lead screw is a decal many years too recent for the machine. Some other details are wrong. I asked the curator how they happened to get the machine, and he said that in 1898 or 1899 (I forget which) the Smithsonian had written to Edison and asked him for one! Apparently what Edison had done was to have one assembled from various parts, some old, some recent, but altogether making a pretty good representation of an 1888-1889 machine!

Forthcoming London Meetings

Seven p.m., Bloomsbury Institute, 235 Shaftesbury Avenue, London WC2

25th October **NORMAN McCANN:** Artists I have known

29th November **SUZANNE LEWIS:** The Abbey Road Studios of E.M.I.

20th December **RICK HARDY:** Edwardian Music Hall

Record Processing for Improved Sound

by Adrian Tuddenham and Peter Copeland

PART 3: NOISE REDUCTION METHODS

THERE HAVE BEEN SEVERAL commercial processors available to the enthusiast during the past decade or so. They have some technical features in common, but the similarity of their non-technical features is remarkable. In every case the unit is designed to deal with stereophonic LPs, not 78s; each one is intended to cope with single isolated scratches but not the continual crackle of a shellac pressing. They have all had short production runs and, most striking of all, the manufacturers of each one (except Garrard) will give no information whatever on the details of how it works or what it contains. Not only that, but the integrated circuits used in the devices have had their type numbers removed in an apparent attempt to defeat any further investigation. Because of this the information which follows may not be absolutely accurate, but represents the best which has been gleaned from several sources.

The technical features of these units are of interest because, although the manufacturers did not have reproduction of 78s in mind when they marketed them, they have been used for this purpose with certain types of noise and they illustrate some of the principles which are also used in more specialised devices.

In 1953 D.T.N. Williamson gave a lecture to the British Sound Recording Association on The Suppression of Surface Noise. He was ahead of his time and, whilst he was able to demonstrate his principles using a physically large capacitor/inductor delay line and valve equipment, the mass production of acceptably small units did not occur until the 1970s.

The Copeland De-clicker. This device, invented in 1972, used an amplifier with an exceedingly fast automatic volume control system to fade to silence during a click. Naturally occurring high frequency sounds, such as cymbals or the sibilant 'S' sound, contain the same frequencies as a click but take a longer time to build up in amplitude to their full volume. By responding only to sounds with a fast initial rate of rise, this circuit distinguished clicks and attenuated them. There was a proposal to fill the gap with a low level hissing sound which would be less noticeable against the background record hiss than silence. Although the BBC showed an interest, this system was never marketed.

The Garrard MRM/101. This "Music Recovery Module" was (in 1978) one of the first devices to appear on the market. It used some of D.T.N. Williamson's principles combined with modern technology, and was intended primarily for dealing with infrequent clicks on stereophonic LPs, such as those caused by a single scratch across the playing area.

As it was connected directly after the pickup, it contained a pair of pre-amplifiers which gave the necessary low noise amplification and bass equalisation but omitted to reduce the high frequencies. The signal was then fed into a "bucket brigade" delay line. This is a more modern development for delaying waveforms by sampling them, then passing the samples a step at a time along a string of storage devices. At the far end a series of delayed samples arrives which, provided the sampling rate is much faster than the highest frequency to be handled, can be smoothed back into the original waveform. (The higher the sampling rate, the quicker the samples reach the far end and the shorter the delay.) While the sound waveform is being delayed by this device, a second part of the circuit has been analysing it for clicks. The output from the delay line passes to a light-dependent resistor mounted inside a plastic housing, where it can be illuminated by a light emitting diode (LED). As this is a stereophonic

unit, it actually has paired delay lines, light dependent resistors, etc. Normally the LED is extinguished and the light dependent resistor, which is connected from the signal to earth, has no effect. When a click is detected the LED is momentarily lit, the light dependent resistor decreases in resistance and short-circuits the sound signal. This fall in resistance is a process which, although fast in everyday terms, would be too slow to catch the click if it had not been delayed. It is difficult to return the resistance to its original value quickly enough once the device has been operated, so a second light dependent resistor unit is provided in the production model, which performs this function. Because a carefully timed switching sequence is followed, so as to cause the minimum audible disturbance, there is a short period after a click has been detected when the machine may not be able to respond to any further clicks. The designers of the circuit have published a paper on this system, including a mathematical analysis of the effects of different switching speeds and the spurious sounds created by them. (Carey, M.J., and Buckner, I: "A system for reducing impulsive noise on gramophone reproduction equipment." *The Radio & Electronic Engineer*, Vol.50, No.7, pp 331-336, July 1980.)

The final stage contains the high frequency cut which was omitted from the pre-amps. The effect of this is to smooth the sampling steps and reduce any high frequency noise coming from the delay line. A further advantage of this configuration is that the high frequencies are available, unattenuated, to operate the click detector circuit which works from a combination of amplitude, rate of change, and channel difference.

During the design phase an attempt was made to fill in the short silence with direct, undelayed sound. This had also been proposed by D.T.N. Williamson, but the results were not very successful, and it was not carried into production.

Burwen and S.A.E. The Burwen Transient Noise Eliminator (in 1980) was very similar to the Garrard, cost about twice as much, and was reported to perform no better. It was known to

differ from it in two ways. Firstly it appeared to substitute a decaying voltage pulse for the scratch, instead of silence: secondly it did not incorporate a pre-amp, which meant that it had to be fitted between an existing pre-amp and the power amplifier. This could be an advantage if it was required to operate on, for instance, a tape recording of a disc, but could be a problem to fit into a combined amplifier of the type now popular. If the pre-amp included high frequency equalisation components for R.I.A.A. records, these could reduce the effectiveness of the click detection circuits.

The S.A.E. 5000 predated the Garrard M.R.M. by a few months and was similar to the Burwen in most respects. Some authorities claim that it inserts undelayed sound to cover any gaps, but Reg Williamson, writing in *Hi-Fi News and Record Review* (August 1977) found 2 milliseconds of silence in place of each click.

No doubt there are other processors of which the author is unaware. There have also been constructional articles in electronics magazines for the enthusiast who wishes to build his (or her) own device, but the principles, and intended uses, were more or less the same as those of the commercial units. Reviewers have found that none of these units is perfect with all types of LP damage, and some owners who have tried them on 78s describe the performance as often disappointing.

The way in which these commercial units distinguish a scratch from other sounds has been ignored so far. This is because little information is available, and also because the principles used for stereo LPs must differ considerably from those which can be used for mono 78s only. There are a few specialised units intended primarily, or solely, for 78s, and to understand how they work it helps to have a detailed understanding of what a noisy 78 actually does to the stylus tip.

An Extra Dimension. Anyone who plays a 78 with equipment switched to "stereo" has the opportunity to hear

that whereas the music sounds as if it comes from a point between the loudspeakers, the noise appears right across the width of the "sound field." This gives a clue that there is more information on a record than is being presented by playing it in "mono" alone. The stereophonic signal, as we know, contains both vertical and horizontal components, and by cancelling out the vertical component with the mono playback we are throwing away a key to distinguishing scratch from wanted sound. A further demonstration of this effect can be given by playing a lateral cut disc on equipment wired for hill and dale. The sound cancels out (more or less) but the scratch remains because it contains a vertical component.

Visualising the problem. An oscilloscope is a useful scientific tool which can be used to give a visual display of rapidly changing voltages in the form of a graph on a fluorescent screen. In the type of application many people are aware of, a spot of light is swept across the screen at a steady rate, and moved up and down by the voltage being measured. Each time the voltage repeats itself, the spot starts again from the beginning, and if the waveform is truly repetitive it will trace the same path. This, if repeated fast enough, gives the illusion of a stationary display.

There is, however, another way to use the oscilloscope, whereby the spot of light is controlled up and down by a voltage as before, but the side-to-side movement is controlled in a similar way by a second voltage. (This is known as an 'XY' display.) Earlier in this article it was mentioned that four signals could be derived from a stereo pickup: it will now be obvious that if the voltages corresponding to vertical and horizontal movement are connected to the appropriate terminals of an oscilloscope, then the spot of light will mimic, on a large enough scale to view easily, the movements of the stylus tip. To understand what is going on at the stylus tip it is helpful to keep in mind a few of the patterns created on the oscilloscope by the various sounds found on noisy records. A lateral cut record will be assumed as an example.

On a reasonably undamaged copy of an electric 78 during "silence" there will be a pattern like an X (Fig.1). This demonstrates that the majority of groove noise is caused by roughness on the two groove walls acting independently on the stylus causing 45° movement. When the groove is "modulated", i.e. given side-to-side wiggles by the recorded sound, a horizontal line appears and the arms of the X spread themselves out along this line (Fig.2).



Fig. 1.



Fig. 2.



Fig 3

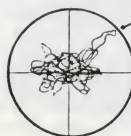


Fig 4.



Fig 5

modulation is very strong, or at high frequency, a slight curve will be noticed at one or both ends of the line and it may thicken along its length. This effect becomes more pronounced if it has been played with steel needles: a "bow-tie" shape develops (Fig.3), and many plays with worn needles produces the "tangled ball of wool" effect (Fig.4) A loud click or pop can take several forms, depending on the cause. If it is a lump of material on just one groove wall it will appear as a momentarily lengthened and slightly thickened arm of the X; otherwise it appears as a very large, rather loose, tangle of wool. A "splut" sound gives a denser momentary ball of wool, and a really noisy surface gives this appearance all the time. "Splut", "chuff", and hiss noises can also occur predominantly on one groove wall, when they appear as an elongated skein of wool along one or other diagonal (Fig.5).

In every case the distinguishing factor between these noises and wanted sound is that they contain a vertical component which the sound does not.

This effect does not necessarily translate directly for vertical modulation with horizontal noise. The groove shape for hill-and-dale recordings, disc or cylinder, is a very broad, shallow sector of a circle. Lateral movement of the stylus tip by damage in such a shallow groove is accompanied by loss of full groove contact at much lower acceleration rates, so the resulting complex movement may be difficult to resolve. The two halves of a partially cracked disc or cylinder are unlikely to be laterally displaced, so the corresponding signal which would indicate a crack may be absent or very weak. A groove wall selection system such as the Packburn's (see below) does not work as intended because there are not two groove walls to choose from; although it does usually give some improvement. The difference between de-clicking vertical and horizontal modulation is an area for further research.

The Packburn Noise Suppressor. This is a stereophonic unit which can de-click LPs and 78s and deal with drop-outs from faulty tape recordings. It is mainly intended for use in professional signal interchange, and rarely found in domestic equipment. As this level is assumed already to be accurately supplied by the preceding equipment there is no volume control, although there is a balance control to correct any differences between the two channels. The "hill and dale" conversion is achieved by a special amplifier configuration which optionally inverts one of the channels. The left and right signals are summed through a pair of "gates": electronic switches which can operate very quickly when controlled by a signal from some other part of the circuit. Normally both gates allow signals to pass and combine as monophonic sound.

Each channel is monitored by a circuit which generates a voltage corresponding to the high frequency content, and these two voltages are compared. If they differ significantly, one or other channel gate can be arranged to switch off automatically. By this means the quieter of the two channels is selected. (For replaying faulty tapes this action can be reversed, and the louder channel selected).

A second circuit compares the instantaneous values of the voltage in each channel. If they differ, it means the stylus is moving in a diagonal direction and, again, the offending channel is switched off. Parity between these voltages could mean that either horizontal or vertical movement is occurring: in the one case this represents wanted sound, in the other a large disturbance which is passed on unhindered to the next stage, the "blanker".

By removing so many noises in this way, much less disturbance is created by the operation of the blanker stage which follows, as it will need to operate less frequently. Another way of looking at this is that the groove wall selector is a de-clicker which fills the gaps with signal from the better groove wall.

The method of operation of the Packburn blanker stage is obscure. Its purpose is to eliminate single clicks left untouched by the first stage. Some authorities claim it is broadly similar to the Garrard in operation. The machine's handbook describes its action in a way indicating that it may be a form of "sample and hold" gate (the detail of which is explained later.) The circuit boards contain such a number of components as to suggest that it is much more complex than any of the previous commercial units.

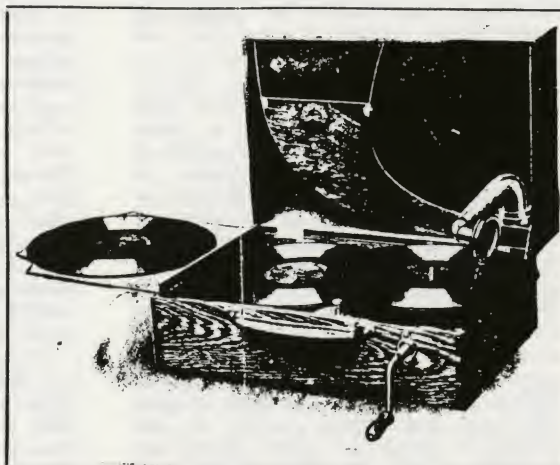
The final stage is a top-cut filter with automatic control of its turnover frequency. It can be set up so as to allow high frequencies to pass when they are present and to close down on scratch during quiet passages. It has a complex rejection characteristic, designed to minimise the audibility of sudden changes in response.

The Tuddenham Processor. This was first displayed publicly at the Malvern CLPGS meeting in 1987. The machine on show was really a kind of test bed, made up of a number of modules plugged into a rack. The record-playing deck consisted of a Garrard 301 with a home-made arm. A Shure 75 series stereophonic cartridge fed a flat frequency response pre-amp which increased the signal voltage by a factor of 50. This

PORTABLE HORN GRAMOPHONES....

AN EXPORT
LEADING LINE.

The “National Service” Model.



The advertisements of this machine were withdrawn to avoid disappointment to enquirers in consequence of the whole output being taken by the various Military, Naval, and Hospital units. Its record of usefulness is unapproached and vouched for by telegram, letter and personal appreciation.

SOME POINTS :

1. The only true portable gramophone that is a musical instrument in every detail.
2. Floating Wood Horn carrying tone *upwards*, with clear and true reproduction.
3. Plays 10 and 12 inch records with equal facility.
4. Carries 24 10 inch records.

The only known portable machine with this capacity and portability. Made in solid oak with every care and thought, for the hard usage of campaign or up country work.

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This advertisement appeared in the TALKING MACHINE NEWS of January 1919

was conveyed to the first module of the processor where it was adjusted for volume and balance between the left and right channels. A meter indicated when the correct level was reached for the subsequent circuits to perform optimally. Sum and difference signals were derived and all four signals fed out through the rack distribution wiring to the other modules. Provision for hill and dale recordings was made by having an interchanging switch in the sum and difference wires.

The second module contained a "field effect transistor" (F.E.T.), a semiconductor device which can offer a variable amount of resistance to electrical signals passing through a channel connecting two of its terminals, controlled by a voltage applied to a third terminal. If the control voltage is at earth, the resistance of the F.E.T. is low and signals pass unimpeded. As the control is driven negative the resistance of the signal channel increases, and the sound from the output of the module reduces to nothing. This type of gate can give proportional control of the sound, if required, rather than just switching it off. As the output voltage is arranged to fall to zero rather than being frozen at the value prevailing at the instant of switching, it is known as a "return to zero" gate. The controlling voltage is derived by a summing amplifier from the combination of several sources of signals.

The first of these is derived from the vertical "difference" signal (available to all modules from the rack distribution wiring). It is filtered to remove low frequencies due to record warp etc., and fed into a circuit known as a "full wave rectifier". The vertical movements of the stylus are converted by this into an instantaneous voltage at the gate control, which is always negative with respect to earth, regardless of whether the movement is up or down. Thus any signals, such as those discussed above, which contain a vertical component, are attenuated or cut out altogether, depending on severity. Using this signal alone produces quite acceptable reduction of surface crackle and pops on low level signals: on louder signals, however, it results in a very unpleasant

muzzy distortion which is intolerable. Inspection of Fig.3 shows that sometimes vertical movement occurs during wanted sound: this switches off the gate and causes a reduction of the signal synchronously with each cycle or half-cycle of the waveform. This changes the shape of the waveform and the ear hears gross distortion.

The second signal, "lift", was added to overcome this. It is a positive-going voltage which corresponds to the loudness of the overall sound; it counteracts the negative-going control voltage when summed with it. Now, on loud sounds, the control voltage lifts (becomes more positive) and switching does not occur on the small vertical signal of the "bow-tie" shape, although there is still a response to the bigger vertical movements of large pops and clicks: the reduced sensitivity to scratch is not so easily noticed as the sound is now loud.

The third signal is a steady voltage which shifts the others towards or away from the operating threshold voltage of the gate. All three voltages are adjusted by front panel controls so that the circuit can be set up to be very sensitive to low-level scratch, or alternatively to ignore it completely and operate only on peaks.

The speed of response of the lift signal can be manually adjusted; in music with staccato playing or loud percussion, the "edge" can be inadvertently taken off the sound by a sluggish lift response. Conversely, too fast a lift signal can disable the switching on the initial impulse of some crackles, which are then heard.

A third module contains the equalisation controls. The three turnover frequencies are independently adjustable over a wide range; the high frequency one from 1Kc/s to 7.5Kc/s, the mid frequency from 150c/s to 1Kc/s, and the low frequency turnover from 20c/s to 300 c/s. (The expressions c/s and Kc/s are abbreviations for "cycles per second" and "Kilocycles per second", also written as Hz and KHz.) This copes with the majority of records at normal speed and half speed.

The final module is a sharp top-cut filter which can be used to remove unwanted sounds above its "turnover" frequency but to leave all others unaffected. It is the "Butterworth" type, with turnover adjustable from 2Kc/s to 19Kc/s, having four consecutive stages (or "poles") which give the rapid attenuation rate of 24 decibels per octave. (A factor of 6 decibels corresponds to a halving or doubling of voltage, $\frac{1}{2}$ or 4 times the power.) This means that, above the turnover region, for every octave a sound goes up in pitch, its voltage will be reduced by a factor of 16, and its power up 64.

Quockle. The fundamental problem with processing a record with crackles and pops is that the true value of the signal during these disturbances is unknown. The greatest advances in future processing methods will probably be in the ways of dealing with this difficulty.

Most processors, having detected a crackle or pop, simply switch off until normality is resumed: the actual output voltage falls to zero during this time. When the length of the disturbance is comparable in time to the length of the sound waves being processed, the result is only a very slight, usually undetectable, auditory effect. With the longer wavelengths of bass notes, however, the sudden drops to zero from somewhere in the waveform, and subsequent recoveries to continue with the wave, give rise to a strange-sounding disturbance for which John R.T. Davis has coined the term "Quockling". This occurs in his own method if the click density is high, and is also found in the Packburn and Garrard units in similar circumstances. These spurious effects are far more noticeable when the signal is of limited tonal range, such as a solo instrument or voice, and when there is little broad spectrum sound to mask them.

An alternative type of gate, known as "sample and hold", is one in which the interrupted signal is held at its existing value for the duration of the disturbance, and then allowed to continue from that point. On a bass note this is a great improvement, but on treble the freezing of a high spike can give rise to

a loud "thud", which is far worse than the original click.

The author is currently conducting experiments whereby the sound is split into two frequency bands; the higher is gated with return-to-zero and the lower is gated with sample-and-hold, the two signals being subsequently recombined. Results with this method so far are very promising.

Digital Processing. So far all the systems described have been "analogue"; they work by using an electrical signal which is an analogy of the sound to be processed. Alternatively the sound could be represented by numbers, digits, which can be manipulated by a computer. At first sight it is difficult to imagine how a computer, which works with numbers, can deal with sound. The process is not really as magical as it seems, although the finer details are in the province of the mathematician.

Supposing the sound wave were drawn, after the fashion of a graph, along a strip of paper. The wave would be varying about its centre value, or "mean", in both directions. A transverse ruler slid along the trace could be used to measure, at frequent regular intervals, the distance by which the wave was displaced from the mean. These numbers would swing from large positive values to large negative ones in the course of a loud sound, but between much smaller values during quieter ones. They could be typed into a machine as either positive or negative numbers according to the direction of displacement, and would be an accurate description of the sound wave, provided the sampling had been done at sufficiently close intervals. The machine, a computer, would now have a string of numbers representing the sound in a way that it could get to grips with.

When the numbers have been recalculated by the computer to represent a clearer version of the sound, that sound is "played" by sending the numbers at the original speed into a "digital to analogue converter", which renders them suitable for amplification into sounds again.

This doesn't really explain how the

computer knows what to do to improve the sounds, though. The answer is, it doesn't know at all. The programmer has to give it instructions about what patterns he wants it to recognise, and what he wants it to do about them. As a simple illustration, if a large difference occurred between one number and both its neighbours, this might be due to the sharp impact of some debris on the stylus. The computer would be told to check each number for this situation and, if found, to replace that number with the average of the two neighbouring numbers.

By performing a "running average" on the whole recording, a crude form of high frequency removal would be applied. More sophisticated filtering is achieved by taking a block of samples and identifying the centre one. To this centre sample is added a particular fraction of the pair of samples each side of it: then a different fraction of the next pair out again, and so on, to the outer ends of the block. The block is stepped along by one sample, and the whole process repeated. This is known as "digital filtering", and by changing the fractions, some of which are negative, almost any type of filtering can be constructed on demand.

This method is not just confined to low pass filters. It can be used to adjust the equalisation characteristic, mimic a graphic equaliser, or provide Dolby noise reduction on the resulting output.

So far, all this could have been done by existing conventional circuits. Digital processing can, however, do much more.

CEDAR. The National Sound Archive, in conjunction with the Engineering Department of Cambridge University and Cambridge Electronic Design Ltd., is developing a digital processing system: Computer Enhanced Digital Audio Restoration system, or CEDAR.

A digital sound processor needs to crunch numbers really fast if it is to keep up. It is not for nothing that a digital mixing console can cost a six figure sum: most of that pays for a

powerful computer. The National Sound Archive approach is to use an ordinary desktop microcomputer costing a couple of thousand pounds, storing a digital copy of the record on its "hard disk store", and working slowly through the recording during the day (or night). Because it can work in its own time, stopping and back-tracking if necessary, it can do much more complicated jobs which even the expensive "real time" computer cannot.

In the section on filters, it was mentioned that an unwanted tone which drifts in frequency or has harmonics, can be difficult to remove with a fixed "notch" filter. By synthesising the filter on a computer it is easy to produce notches at multiples of the unwanted tone frequency, which would correspond to the unwanted harmonics. By programming the computer to analyse the sound for slowly changing tones it can be made to identify any changes in frequency, and "follow" the sounds up and down in pitch with the notches of the filter.

Analysis of the noise spectrum during "silent" periods of a record provides a reference which the computer can use to determine the spectrum of wanted sound during the rest of the recording. From this it can construct a filter like a graphic equaliser which will allow only the wanted frequencies to pass, but which is capable of being changed as rapidly as the sounds change from instant to instant.

Of course, that is a filtering technique which destroys sound rather than rescuing it, so the National Sound Archive doesn't use it for "in house" work, but an adaptation of that technique provides a sophisticated solution to the problem of what to use in place of an eliminated click. If a hissing sound (called "white noise", which the computer creates by generating a series of random numbers) is filtered, it takes on tonal characteristics. By altering the filtering to match the recorded sound at that instant, this modified noise can be made very similar to the original sound; so similar that if a piece of record is missing or badly damaged, a section of the modified noise

can be grafted into the gap undetected by the human ear: no "Quockle".

If the record is cracked, the thump, and its echo from the pickup arm and baseboard, will overlay a substantial proportion of each revolution of the record. The pickup arm resonance is an unchanging phenomenon throughout the reproduction, so about 400 samples of it will be available on one side of a record with a single radial crack. The computer takes the average of all 400 thumps; the resonance adds up with each sample but the other sound represents only 1/400th of the final average, and to a large extent cancels. This "template" of the arm resonance is then subtracted from each thump to leave the unblemished recording beneath. CEDAR actually does this, and it can even distinguish between the different thumps of a disc split right across the middle, with the pickup going "up" one crack and "down" the other. In theory any unwanted repetitive noise can be treated in this way so long as it has structure. (Hiss does not.) Sounds such as gear wheel noise from a faulty cutting machine could in future be removed by this method but short scratches which provide only a few samples might not.

Given several copies of the same recording, the hiss and crackle due to particles in the material will be different on each copy, but the wanted sound will be identical. If these copies could be combined in exact synchronism, then the unwanted noise would partially self-cancel, whereas the wanted sound adds. The computer can be made to shuffle one copy backwards and forwards in time until it gives the best fit with the second copy. This is then used to produce a combined copy: others can be added as they become available, using

the same method.

This idea has proved to be remarkably powerful. It is difficult to measure the loudness of crackle because it comprises a montage of individual clicks which affect different measuring instruments in different ways, but subjectively it was felt by many experienced engineers that the improvement with two discs was between twelve and twenty decibels. Even more important for archiving, this was achieved without altering the original sound waveform in any way.

The prototype is heavily booked with work, because it takes about fifty times longer to process a record than it does to play it. Cambridge Electronic Design Ltd. have several trump cards which will speed the production models, but inevitably there will be a cost penalty. Nevertheless there is no other machine at present which will do the jobs of all the other machines described, and your word processing as well.

What of the future? There seems little doubt that for really thorough and complex processing the most spectacular developments will be digital. There is plenty of scope left for analogue developments too, and at present analogue systems are cheaper, smaller, and faster for "real time" processing. Hopefully one art form which is now a thing of the past is the modelling of shellac flower-pot holders: there is no excuse for that any more!

The authors are greatly indebted to the following people for their invaluable assistance during the preparation of this article:

John R.T. Davis, Ted Kendall, Peter Thomas, Lawrie Wilson, W.D. Hodgson, Dr.G.C. Perry.

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SIR HARRY LAUDER

by Peter Martland

FEW IF ANY record collectors will have failed to turn up Harry Lauder records in the course of their sifting. Indeed many collectors avidly collect the recorded art of this remarkable entertainer. With a thirty plus year career as a recording artist in all forms of the medium - cylinder, Pathé, and lateral cut discs - he is well represented among artists active in the first half of the twentieth century.

Lauder's story is a familiar one. He was born in 1870 into Scotland's industrial heartland. A boy coal worker, he married at sixteen, and through dint of hard work became a highly successful music hall artist in Britain, and the world's first international entertainer. The character he created, an absurd caricature of a Scot, complete with a canny regard for money, entranced generations, who flocked to see him in the music halls and variety theatres of three continents.

The purpose of this article is not to single out Lauder's extraordinary talent for praise or damnation, nor is it to assess his contribution to the art of recorded sound. It is rather to put into perspective an aspect of his life that writers often mention but have never highlighted. I refer to Lauder and his contribution to the 1914-1918 war. To begin to assess this we must also bring into the picture his only son, John Currie Lauder. In his book of war memoirs, "*A Minstrel in France*", Harry Lauder writes movingly of the son who was killed in action at the end of 1916. Rather than quote the father I have extracted John Lauder's entry in the files of Jesus College, Cambridge, where he was an undergraduate from 1910 to 1913. The extract reads:

"John Currie Lauder, born Hamilton, Scotland, 19th November 1891. Son of Harry Esq. (actor, afterwards Sir). School: City of London and private tuition. Matriculated M (Michaelmas) 1910. BA 1913. Was on a visit to Australia when war began. Intended to become a lawyer. A talented musician, he

orchestrated a number of tunes his father sang. Gazetted Captain, Argyll & Sutherland Highlanders. Wounded three times. Was wounded first time at Festubert. Invalided home with gas poisoning September 1915. Wounded again in 1916. Had been back with his regiment only a few weeks when he was killed in action on 29th December 1916."

You may think that his fate, though sad and tragic, was the same as many others of his generation. One only has to see the memorial to the dead of 1914-1918 of his old College. This reveals just what carnage occurred during those terrible years. What makes John Lauder stand out is less his fate, rather his background. Born into a collier's cottage in 1891, nineteen years later not only had he attended a prestigious public school, he had also battered at the doors of privilege at an ancient university. That says much for Harry Lauder's clear thinking and perception of the opportunities available to his son, if properly educated according to the social mores of the time.

Harry Lauder's response to his son's death on the Somme battlefield is well chronicled in *A Minstrel in France*, and later in his memoirs *Roamin' in the Gloamin'*. He was a broken man. Lauder had espoused the cause of the British Empire, often to hostile audiences in the USA, during the early years of the war. He had also identified with the perceived military necessities of the time and had gone on many recruiting drives. The cost to him was one he found difficult to bear. Yet in the true tradition of show business, the show went on; Lauder fulfilled his engagements on the London stage until the spring of 1917.

At that point he arranged something that set him apart from other entertainers. He went to France and Flanders, and visited and sang to troops in the front lines. He was the first artist to do this, and by doing so he became initiated into the realities of Britain's first mass industrial war. He recognised and empathised, in a way no one who had not been initiated could, with the men who fought on the Western Front.

The World's Greatest Home Entertainer



HARRY LAUDER

Another Great Success

on

Zonophone Records

GO 33 (Singing to me the auld Scotch sangs,
We all go home the same way.)

USE ZONOPHONE
NEEDLES ONLY AND
PROLONG THE LIFE
OF YOUR RECORDS

Of course, part of the reason for visiting the Western Front was to see the grave of his beloved son. John Lauder had been killed between the tiny hamlets of Courcellete and Poisieres just off the main road from Albert to Bapaume on the Somme. He was buried in the hamlet of Ovilliers. Lauder wrote movingly of his visit to the military cemetery there. Today it is just as Lauder described it. It is visible from the main road, about half a mile on the other side of a slight valley. John Lauder is buried with several hundred other victims of that terrible slaughter.

Harry Lauder returned to London and set about raising the not inconsiderable sum of £1,000,000 for maimed and disabled Scottish sailors and soldiers. He cut a record appealing for funds. The concluding lines were, in the circumstances of post-war Britain, heavily ironic. He said "My appeal is to the English-speaking world, because the fears of the British soldier, standing in the street selling matches or laces after this war, would make me wish to God that my son had not laid down his life

for his country." Thus we have an entertainer swept along by the frothy outpouring of the early years of the war, coming to terms with the loss of his own son in a unique way. The soldiers who saw and heard him never forgot. His great and enduring song of stoicism, written in 1923, "Keep right on to the End of the Road", has always been sung by soldiers. The soldiers of that terrible war remained his most enduring audience in the interwar years and during the 1939-1945 war, when in his 70's he came out of retirement to entertain a new generation of soldiers.

Harry Lauder was on the one hand a man of his times, yet I believe that the impact of the death of his son and his experiences over there enabled him to stand out of his times and to comprehend, insofar as anyone could comprehend, the suffering of his fellow men.

Peter Martland is currently researching for a new museum being built on the Somme battlefield, and in the course of his work often visits that part of France. He is hoping to include in the museum exhibits concerning Sir Harry Lauder and would welcome any help.

Out-takes 2

AN OCCASIONAL SERIES OF PIECES WHICH HAD TO BE OMITTED FROM THE BOOK "EDISON PHONOGRAPH - THE BRITISH CONNECTION"

by Frank Andrews

MORE LEGAL INVOLVEMENTS

JONATHAN LEWIS YOUNG was the ex-manager of Colonel George Gouraud's Edison Phonograph Company in London. He had left when it had come under the control of the Edison United Phonograph Company of Newark, New Jersey, and set himself up in Fore Street, London E.C., in the early part of 1893, as the Edison Phonograph Company. He was engaged in selling and using imported Edison-made phonographs, thereby infringing the patent rights of the Edison Bell Phonograph Corporation Ltd. who had acquired those rights in all phonographic patents from the Edison United Phonograph Company in January 1893. Young was served with a writ from Edison Bell on 8th February claiming infringement of its Bell-Tainter patent 6027 (cutting into wax), and seeking a court order for a perpetual restraint upon him from dealing in any manner with phonographic apparatus which infringed that particular patent. The Corporation failed to obtain an interim injunction and so Young continued his phonographic business, under the name of the Phonograph Office. He later extended his business into France and Holland as The World's Phonograph Company, in association with a man named Obelt. A perpetual injunction was, however, obtained by Edison Bell in mid-June 1894. In the meantime he was served with another writ alleging infringement of Edison Bell's British Edison patent 19,153, which had the claim of attaching both the recording and reproducing points to a single diaphragm as used in phonographs. With this invention the drawings to four other Edison British patents had been changed to include Edison's latest idea of 1889. Young's second writ was issued on 29th May 1893, with G. Albert Smith cited as co-defendant. Smith was also served with an individual writ. The cases were joined, and did not come to trial until the end of January 1894, before Mr.

Justice Wright in the Queen's Bench Division of the High Courts of Justice. The affidavits in the combined cases no longer exist, but a comprehensive report of the trial does, and that of a subsequent appeal, and a number of interesting points are revealed. Besides the fact that all the claims of the patent in question were dealt with one by one, Sir R. Webster QC recited a complete run-down of the Edison inventions from the early experimental days with the telephone repeaters; for Young, along with Smith, had attempted to show that the patent claims were too wide, and that there was nothing new in them. To defend themselves successfully, this was their best option. The destruction of the patent 6027 in Young's other case was also attempted. Both attempts failed.

Edison Bell's complaint was that Smith had used and given public exhibitions of phonographs in May 1893 in St. Ann's Well and Wild Garden, Hove, Sussex, and had not only offered to supply such machines to the public but had continued to do so. The complaint against Young was that he had done likewise at 69 Fore Street, London, also letting out on hire other phonographs. In particular he had since sold to a Mr. Harrison a phonograph on 28th July, and by advertisements and otherwise continued to supply phonographs to the public. The concise defences of Smith, and of Smith and Young, were that neither one Harrington, who took out the patent 19,153, nor Edison, the inventor of the claims, was the true and first inventor. In fact, ten separate points of issue were submitted to show why the patent was bad and could not be construed as valid. Remember, at that time Britain did not have patent examiners, and therefore validity of patents would be confirmed by judicial decisions when challenged. Four Queen's Counsels and three others argued many fine points of patent law during the

trial, which ran to many pages in the report. At the end of the trial the plaintiff's QC asked for judgement as soon as possible, as the defendant was dealing in phonographs in a way that would not be approved of. Before judgement was given, the defendants' QC said the defendants would undertake not to part with any machines in Britain, but that they could lawfully be used in Canada, and they might be sent back there because they were machines sold by Mr. Edison's company, machines which had Mr. Edison's licence for the USA and Canada, except for the State of New Jersey. Judge Wright asked where the machines were.

Defendant's QC: "In London, in our warehouse. We have only three or four."

Plaintiff's QC: "There are twenty-five which arrived in a ship at Liverpool only last week."

Defendant's QC: "They have been sent back already."

In his summing up the Judge mentioned that Edison himself had been examined, under a commission, and he considered that on Edison's own evidence the soundness of the patents was validated. Judgement was given for the plaintiffs, the defendants being perpetually restrained and ordered to give up all their infringing machines. An enquiry was made to ascertain the amount of damages that Edison Bell had suffered. The defendants appealed, undertaking not to part with the machines in their warehouse pending the appeal. On 23rd February 1894 Edison Bell gave notice of motion for an order to commit Young, for parting with phonographs to Van Obelt of Amsterdam in breach of his undertaking. This came before Mr. Justice Wright on 27th February and 1st March 1894. It appears that one E. Foster, a solicitor's clerk's enquiry agent, had been instructed to watch for the arrival of the SS Venetian from Canada at Victoria Docks, Canning Town, Foster's employer believing that phonographs were on the ship to the order of Young. The ship had docked on 25th January, and 20 barrels and 25 cases consigned to Young were unloaded on the 31st, which was before the court order. Two of the barrels were delivered to Young's Fore Street premises; the

other barrels and the cases were traced to Brewer's Quay, where they were lodged for shipment to Amsterdam, being shipped on the SS Stork to the order of Van Obelt. Foster was instructed to keep watching and, on 5th February 20 cases were delivered to the quay by Smithers & Co. of Wall Street, London, to the order of Young: on the 6th 12 more cases. All these were shipped to Van Obelt. The entries were seen in the books kept at the quay, and the cases described as "Van Obelt" within a diamond-shaped cartouche, plus "32 phonos". A printed order signed by Young read "Received 32 cases phonos." A considerable number of phonographs had been shipped by Young to Van Obelt on 9th and 21st January. Bowie, the solicitor's clerk, had spoken to Young at the end of the trial, saying he believed Young was intending to send phonographs out of the country, and warned him they would move to commit him for breach of his undertaking should he do so. On the same day he instructed Foster to watch Young's premises and Brewer's Quay, having previously told him to watch the unloading of steamships, on information from the United States that phonographs had been shipped to Young, and to trace the cases.

A manufacturer, Mr. H. Shepherd, deposed that on 6th February, two days after the judgement, he received a circular headed "Edison's Latest Phonograph" from the World's Phonograph Company, 150 de Playter Kaade, Amsterdam, which, among other things, read "We have pleasure to inform you that we are now in a position to supply the genuine Edison Standard Phonograph to shippers for shipment abroad at prices which should induce you to favour us with an order. The price is £63, but our price to you, cash, is £40. The machine, with accessories, is securely packed for transit to any part of the world. Yours faithfully, The World's Phonograph Company." The circular was headed "Perpetual Pleasures" and contained a list of phonograph supplies with prices, and a direction to address all orders to J.L. Young, 69 Fore Street, London. It also had a diagram of Edison's latest phonograph and the notice that the Continental Agents were the World's Phonograph Company, Amsterdam, with various other particulars. Foster, again,

on 16th February, stated that he saw 16 cases delivered to Brewer's Quay on the order of Young for shipment to Amsterdam, whence they departed on 18th February. More support for Edison Bell's claim that Young had breached his undertaking came from George Munro of the Edison United Company, who arranged for someone, unknown to Young, to write to the World's Phonograph Company for terms in supplying a phonograph. This brought forth a reply to the effect that the World's Company would be pleased to supply a complete phonograph at the Amsterdam price of £49. This reply was signed by J.L. Young.

Young denied any breach of undertaking and said he had not parted with any infringing goods since 3rd February; neither had the World's Phonograph Company, so far as he was aware. If it had, it was without his consent. He had been abroad from the 10th to the 24th February, his London office left to the management of his secretary, Mr. Crotch. He admitted giving the details to the writer of the letter to the World's Company (a Mr. Allen) but said he had withdrawn all his interest in that company since 3rd February. He had written at the request of Van Obelt. If goods had been shipped, they would have gone direct to purchaser and not to the UK. Knowing the terms of the injunction, Young said he had no intention of being a party to sending phonographs from Amsterdam to England. He had suspected that Allen's enquiry was a trap and expressly put the price at £49 instead of £50. He had gone to Amsterdam to instruct in the operation of phonographs and their installation, which he could do freely as Holland had no patent laws. Young claimed that he had not been served with the High Court's judgement. The manufacturer Shepherd's circular, he claimed, had been printed for his Fore Street business before judgement, and he had not caused or been party to the issue of any since then. He had no idea how Shepherd had come by his. He had not forwarded any infringing phonographs since 3rd February, and before judgement he had parted with all his machines, except for one in the hands of his solicitor. Crotch, Young's secretary, stated that the consignment for Young,

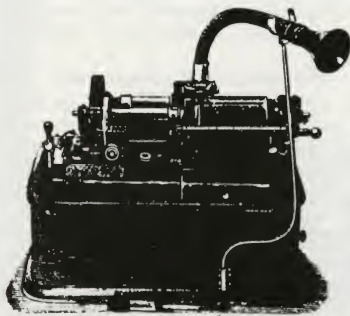
mentioned by Foster, was shipped to Amsterdam on 1st February, arriving the next day. The cases Foster saw on the 5th and 6th did not contain phonographs or parts; a wrong declaration had been made which was immediately corrected. The notes had not been signed by Young, although the consignments had been shipped as phonographic goods. While he was in charge of Young's office during Young's absence, no phonographic goods had been shipped. J. Plant, one of Young's packers, said he packed the cases sent out by Young, and none sent away since 2nd February had contained phonographs or parts. Referring to the sixteen cases sent on 16th February, Crotch said they were packed under his direction and did not contain any phonographs or parts, alleging Foster was in error in that instance. A Mr. Blenkinsopp, formerly Young's stock-keeper, and a phonograph instructor, stated that the 32 cases mentioned by Foster did not contain infringing phonographic material, and William Orpen, Smithers and Company's clerk, said he filled in the delivery order of the 32 cases as "phonographs", presuming this to be correct. He had no instructions to make the entry, but the Quay authorities required the order form to be completed. Young's legal representative submitted there was no proof that phonographs shipped on 6th February were in Young's possession on the 3rd, and that he had not since dealt in infringing phonographs at all. It had been a mistake of Young's counsel at the trial to say that Young had three or four machines in his possession when he had only had one.

Mr. Justice Wright refused to order Young back to the witness box on Edison Bell's request, and he adjudged that Edison Bell had not proved a breach of undertaking by Young. Even had the cases sent to Amsterdam contained phonographs, they had not been in England at the time of judgement and of Young's undertaking. The judge was critical of the discrepancy in Young having either three or four, or one phonograph at the time of judgement, saying if it had been three or four it would mean he had since parted with two or three. He also rejected Edison Bell's evidence that Young had been selling into the UK from Holland: it had not

been made out clearly enough, but he held that Edison Bell had been justified in bringing its motion because of the suspicions aroused about the number of machines Young had declared were in his possession on two separate occasions. Because of that consideration the judge would not grant Young the costs of his defence. The motion was dismissed.

When the writ in the above action had been issued, Young, trading as the Edison Phonograph Company, was served with another writ under that name, at the instance of Edison Bell, seeking a restraining order on the Edison Phonograph Company of Fore Street, selling phonographs or parts which infringed Edison Bell's British Edison patents 12,594 of 1888 and, again, 19,153 of 1889, taken out in the names of Gouraud and Hardingham respectively. This was served on the same day and is the action mentioned in my book, page 17. That was another Queen's Bench Division action before Mr. Justice Day which went for undefended trial on 21st December 1893, Young failing to put in an appearance although contesting the action up to one week before the trial. The order to deliver up all infringing phonographs was the first of three such orders and was the first to cause Young to detach himself from the phonograph business in England after six years of pioneering the invention.

In later years, it is reported, Jonathan Lewis Young attended some of the earlier meetings of our Society.



75 Years Ago

from **The Talking Machine News**
August 1913

RECENTLY, AT THE Clerkenwell Police Court, Alfred Bliss, 35, decorator, and Thomas Bliss, 25, a costermonger, who claims to be the "Pearly King of Somers Town," were charged with behaving in a disorderly manner at Storey Street, and inflicting grievous bodily harm upon Police Constable Hare by kicking him in the abdomen, and with assaulting Charles Wicks by striking him in the face. Edward Quinn, printer, was charged with assaulting Police Constable O'Connell by biting him on the third finger of the left hand. Charles Wicks said Alfred Bliss came and asked for his gramophone. He refused it. Alfred seized him by the throat, and Thomas Bliss came and closed the door. While Alfred held him, Thomas struck and kicked him. Alfred Bliss said he had lent Wicks money on the gramophone and had not been paid. He said the police burst into his room when he was abed, and a constable hit him over the head with a truncheon. This was denied. Police Constable Hare said that on the evening of June 23rd he was called to Storey Street and saw a number of men struggling together. He separated them. Hearing shouts from No.7, witness went there, and Thomas Bliss and Quinn "rushed" him down the area. Witness blew his whistle, and fell in the struggle.

Alfred Bliss was kicking and punching Wicks. Witness seized Alfred; Alfred deliberately kicked witness in the stomach. Thomas Bliss joined in the attack on Wicks. The Blisses and Quinn ran from the room, leaving witness with Wicks and a woman. The door was locked on them, and witness turned faint and ill. Other constables arrived and went to No.8 next door, where all the prisoners were arrested. Mrs. Alfred Bliss struck one of the officers with a rolling-pin. She said the door was burst open and she meant the blow for the Wicks's. Mr. Bros said the quarrel about the gramophone was absurd, "but it had developed seriously. He sent Alfred to prison for three months, fined Thomas 40s., and put Quinn on probation.

A Needle Cabinet

by Ruth Lambert

I HAVE RECENTLY ACQUIRED a Songster needle display cabinet which might be of interest to readers. "Songster" is written in big golden letters under the glass, and the whole unit is sealed. Height: (at front) 5cm; (at back) 15cm. Length: 37cm. Width: 25cm. Contents: 49 empty needle tins, for display purposes only, being seven each of:

- 200 soft (gold & pale turquoise) @ 6d each
- 200 medium (blue & gold) @ 6d each
- 200 loud (red & cream) @ 6d each
- 100 collar (cream & gold) @ 8d each
- 200 spear point (red & gold) @ 9d each
- 200 extra loud (brown & cream) @ 6d each
- 100 golden (pale turquoise & gold) @ 8d each

The collar needles were supposed to be the loudest on the market, and were a needle with a collar around them. This is the rarest of all Songster needle tins along with the 75 collar tin. The spear point needle looks just like a spear and can be turned 180 degrees after use, giving an extra play. The seventh tin in each column is situated under a black band at the bottom of the lid showing the tone and price.

The cabinet came from the daughter of the owner of a music shop in Walsall. There were two, but the other one was given away many years ago.



London Meetings

20th August 1988
REGAL RECORDS
by Peter Martland

26th July 1988

ONLY THE BEST GOT THROUGH

by A.O. Leon-Hall

ONCE THEY HAD suffered the ignominy of deletion from the catalogues only the very best records got a new lease of life with a later reissue. All those in Gordon Bromly's programme of Operatic Reissues had achieved this happy distinction, so we enjoyed a connoisseur's banquet. They were reissues in the true sense, pressed as 78s from the original 78 masters, not dubbed from 78 onto LP or tape. The earliest were single-sided G & Ts brought back (with new catalogue numbers) as double-sided discs. Some Fonotipia records which reappeared later in new guises (Odeon, Parlophone/Odeon) included Don Giovanni's "Deh Vieni" finely performed by Verdi's original Iago and Falstaff, Victor Maurel. In the United States record clubs began rescuing deleted classic records from oblivion and reissuing them under their own labels. In 1932 the International Record Collectors' Club had their records pressed by Victor from original Victor masters (as did the Historic Record Society later on). We heard Charles Dalmorès sing The Flower Song from "Carmen", and were shown that Dalmorès had autographed the label of this particular copy in ink. The Victor Heritage series appeared around 1947, pressed on red, translucent, silent-surface vinyl, and presented in a gold paper sleeve. The HMV Archive series of 127 records, beginning in 1951, took us back into black shellac: Adelina Patti sang Yradier's "La Calasera". The record was withdrawn after only a few months, probably because the diva's third husband, the humourless Baron Cederström, thought it too saucy. Shame on him!

The evening culminated in the playing of some splendid discs from the Historic Masters series (issued at first by the British Institute of Recorded Sound and later by Historic Masters Ltd.) and some repressings from Phonotype, a minor company from Naples in which de Lucia seems to have had a financial interest. Together they could (and, I hope, one day will) themselves provide material for an entire article in this magazine.

EACH AUGUST THE SOCIETY makes a pilgrimage to the Neasden Public Library to listen to the fruits of Frank Andrews' labours over the previous year. For the goodly number of members who attended this year's meeting, Frank had prepared a paper on the history of Regal Records. As Frank's paper will appear in future editions of the *Hillandale* I will merely sketch in the thrust of Frank's researches.

Regal, according to Frank, emerged as part of the cheap label war being waged by record companies competing for new markets in the months prior to the outbreak of the 1914-1918 war. The brainchild of the Columbia Company, we learned that the initial Regal catalogue consisted of transfers from the Columbia-Rena Catalogue. At a retail price of 1/6d retail for a 10" disc Regal joined some fifty other cheap label records.

Frank, in the course of his talk, interspersed annual figures relating to Regal with lists, accompanied by slides, of new and existing competition. He also gave details of price movements and performer details. As we have come to expect, Frank encompassed within the broad sweep of a label history significant events and departures from the normal fare offered to the public. Thus with Regal we learned of Regal's wartime patriotic and propaganda titles and its war supplements. Frank also told us the background to the six ten-and-three-quarter-inch McCormack records lifted from the Odeon catalogue and available from 1922 until the early years of the second World War.

Other issues discussed by Frank included Regal's association with brass bands, the Daily Express mass community singing, the Salvation Army, and the "On with the Show" series, recorded on site in Blackpool.

Readers should not think that Frank limited his discourse to his paper and slides, he also played us examples of the products he was discussing.

Letters

Dear Mr. Martland,

There were two items in the impressive new-style "Hillandale News" (I approve, without reservation) which produced reminiscences, maybe of interest, but which I have no means of substantiating. The first concerns Alfred Piccaver. An elderly cousin of mine who died a decade or so ago claimed some personal knowledge of the family. Although he did not mention (to me at least) the Spanish origins, he always asserted that the singer had de-Anglicized his name (as did Maggie Teyte) from Peckover to Piccaver.

Frank Andrews dredged up my second memory when he wrote "a sixpenny ten inch record was beyond an economic possibility." Many readers will, I am sure, remember Mr. Phillips, who for many years ran the various "Collectors' Corner" shops in London. One afternoon around 1950 we were chatting in his Monmouth Street shop, and by devious routes the subject of the cessation of the supply of records to Woolworths by Crystalate surfaced. Phillips described at some length the well-known chain of events involving Jack Hylton and Decca, leading to the discontinuance of the 9" Crown label. However, he then went on to reveal that Woolworths, during 1938-39, did succeed in securing the manufacture of a 10" record which would be sold for 6d. This record was made in, of all places, Poland, and at the outbreak of war the initial issue was en route for England. The end of the story must be all too obvious!

Yours sincerely, Alan Sheppard
Rodmell, Nr.Lewes, 28th June

Dear Mr. Martland,

In reference to the article "A Reacquaintance" by Mr. Ken Loughland (June 1988) the writer states he has had little experience of Piccaver's Odeons. May I draw your attention to the fact that a selection of 16 Odeons dating from 1912 to 1914, is available on Preisers (Austrian) Court Opera Series. The number is CO 386.

Best wishes, T.M. Brennan
Esh Winning, Durham 27th June

Dear Sir,

I can satisfy George Taylor on the Margaret Cooper record. "Tis folly to run away from love" is a refrain line (oft repeated) from the title "Love is meant to make us glad." The song is from "Merrie England" but in the original score it is a quartet, so it must have been extensively re-arranged for Miss Cooper.

Mr. Taylor may also like to know that the Emperor Penguin eggs collected by Apsley Cherry-Garrard are now in the museum at which I work.

Sincerely, Michael Walter
The Zoological Museum, Tring, Herts.
British Museum (Natural History)

Dear Peter Martland,

As a very new member, may I say how much I have enjoyed the most recent two issues of the magazine. I should like to add a little to George Taylor's article in the August issue.

Margaret Cooper's "Love is meant to make us glad" comes, of course, from "Merrie England," which only managed to notch up 120 performances at the Savoy Theatre. It became much more popular in later years. I am pretty certain "Tis folly to run away from love" is one of the lines from this song, which Miss Cooper first sang at William Nicholl's Memorial Concert, as mentioned in her well-illustrated autobiography "Myself and my Piano" (1909). The song was one of her great successes.

The baritone Stanley Kirkby, who claimed kinship with Louise Kirkby Lunn, recorded for radio as "Walter Miller", one example, waxed in August 1928, being Lawrence Wright's "Just a little fond affection." Kirkby once had his own Concert Party, and also toured the Halls with Harry Hudson, as the singing duo Kirkby and Hudson. When Hudson became Crystalate's Light Music Director, he quickly added his old singing partner to the catalogue.

Yours sincerely, Peter Cliffe
Hitchin, Herts. 11th August

Dear Peter,

Very glad to see the Hillandale News has become so newsy and lively. I offer the following in that spirit should any of this be of interest.

(1) Both the present August 1988 issue No.163, as does the previous one, No.162, refer to Michael Sherman's "Paper Dog" being reviewed in the April 1988 issue. It does, in fact, only appear in the current August 1988 issue. Just in case interested purchasers are looking for the review.

(2) With all the interest in the 400th anniversary of the Armada there has been much on national radio and television. My letter on the subject of a recording of mine of Drake's drum played a number of times on national radio, was read out on the John Dunn programme on Monday 8th August. I understand this particular recording of mine has been put on to disc by BBC Archives as a permanent way of ensuring its survival in case quarter inch tape should develop any sort of "laser rot" over the years!

(3) The reference in the current issue of Hillandale to the London Meeting of 21st June 1988, and the "Cleaning up the Sound" in which Peter Thomas and Peter Bulley of the BBC talked about but didn't show their transcription disc deck raises one or two points. At a cost of £8,000 each it is perhaps unfortunate that the speed range should be limited to between 55 and 112 rpm. This, of course, precludes the playing of commercial speech records that revolve at 16.666 rpm and Pathés that revolve at 130 rpm. Without illustration it is also not possible to know if the deck can accommodate these 20" giants or if they can be played with the "magical pick-up arm" that Peter Thomas has created.

As to the electrical cylinder replay machine Peter Bulley has built, I can testify to the lovingly finished and very high standard of this machine. Here again, though, surely such a machine should have been capable of reverse replay so as to track cylinders with the stylus impinging on grooves in a different, undamaged and more effective way and free from the wear occasioned

by conventionally revolved cylinders. The Beeb machine also lacks the means of playing the most prestigious cylinders of all, the Liorets, and especially the number four size that gives such outstanding replay. Also perhaps more importantly the Beeb cylinder machine cannot play the giant size Edison Blue Amberol Kinetophone cylinders used in the first sync sound films of 1913 and of increasing importance now with the restoration of these films to their original format.

As to the "magical pick-up" answering instructions sent back from the stylus this, of course, presents a hazard. A stylus searching around for grooves on a soft and valuable wax cylinder can wreck the artefact - as the Beeb will know from a previous machine it employed with this system. The preferred method - and, indeed, Edison's - is where the stylus merely floats in a groove and is regulated by a feed screw in its latest manifestation so that the groove walls merely separate the signal and are no part of any hazardous "search" process by a pick-up arm.

I can certainly endorse Peter Thomas' insistence on having a wide range of stylus size to achieve optimum performance. I use over twenty different ones myself and, indeed, over many years and up to recently had advised the Beeb on electrical cylinder replay and when virtually my first recommendation was to contact Wyndham Hodgson of Expert Pick-ups for his excellently produced styli.

I cannot, though, endorse Peter Thomas' claim that "not an ounce of filtering or electronic correction has been employed: and that the selection of the proper stylus alone had resulted in near hi-fi sound!" The cartridge - as distinct from the stylus - and any associated amp or pre-amp will have necessarily resulted in filtering and electronic alteration if not correction.

As ever, Joe Pengelly
Mannamead, Plymouth, 15th August

Regional News

by John Calvert

COPY FOR THE REPORTS is still slow in coming in and I would urge those Groups which have not yet sent in copy, to do so, also may I make the plea that copy should be sent in in time, since due to the lateness of copy for the August issue, no reports were able to appear.

Midlands Group

The May meeting was a musical quiz devised by Wal Fowler and Geoff Howl, in which there were 93 questions covering a wide range of subjects, such as tune titles, names of operas, and vocal artists from all spheres of entertainment. A new feature introduced by Wal Fowler was to name the shows from which various TV theme tunes came, e.g. TV Newsreel (from 20 years ago) and Steptoe and Son.

Two interesting machines were brought along to the meeting by Fred Perks, one being an Edison Bell discaphone table model in quite superb condition, on which the tone arm and soundbox are positioned quite high leading to an unusually deep lid. The other machine was an Odeon Table model, which was the only machine bought by a member of the Midland Group at the EMI auction at Christies a few years ago.

The July meeting comprised an impromptu programme from Gerry Burton consisting of slides of some of his collection of postcards of gramophones, many of which had humorous themes; a second set of slides was of his own collection of machines.

Severn Vale Group

The Group recently received a request for help from the Producer of a Repertory Company in Cheltenham, who required the loan of a Continental horn gramophone for use in a play which he was producing on the later life of Sarah Bernhardt, called "After the Lions"; the member who produced the said machine soon found that not only was the machine required but also music of that period, and in particular a record of "La Marseillaise", which the great lady

sings. This latter item was provided by use of the Victor recording of Emma Calvé singing it. As a bonus for the theatre company, the member concerned also played them a tape of the great Bernhardt herself, which had been transcribed from an early cylinder of her, and which the actress taking the role found of considerable interest. I wonder if the other Groups have received similar requests for help, at least the CLPGS got an honourable mention in the programme for its help.

The June meeting of the Group was an illustrated talk of the 5" cylinder by Mike Field, which proved most interesting, but which had to be somewhat curtailed due to the amount of business the Group had to discuss prior to his talk.

The August meeting gave the Group an opportunity of seeing the video of the "Edison Story", which was presented by Mike Field, and which showed most vividly the inventive genius of Edison, some aspects of which were certainly unknown to the writer, culminating in the plant he erected to extract low grade iron ore from crushed rock, which led in the end of the bankruptcy of Edison. Perhaps the most interesting part of the film concerned Edison's attempts at producing stereophonic sound as early as 1898 using two horns, which all goes to prove that nothing in this world is new! The meeting also had a demonstration of an American "Happyhour" portable, brought along by Richard Taylor, the sound emanating from which was to say the least not good.

Overseas News

Soviet Union. A large amount of material has been received from two correspondents in the USSR, one in Moscow and one in Leningrad, sadly however, it is all in Russian, and your Compiler does not unfortunately speak it, so it is at present awaiting translation. However, amongst the material provided was one of the Melodiya Archive Recordings, which seems to cover the period immediately after 1917, and has arias and songs sung by A.I. Alekseev (tenor), V.V. Barsova (soprano) and V.R. Slivinsky (baritone). Any group or member who would like to borrow this

recording should get in touch with the Compiler of this section who will be happy to lend it to them, but he would ask to be reimbursed for the postage!

West Germany. Hamburg. A member of the Society living there, Herr Werner Eisermann, writes to say, that if any member is visiting Hamburg they would be most welcome to call and see him and his collection of early machines, which number some 500, he also has a large collection of early records. Any member wishing to take advantage should contact the Compiler of this section for his address.

Members might like to know that Guido Lutz of Hamburg will be holding another record auction in November this year, and you are asked to write to him if you would like to receive his catalogue, the address is as follows:
Herr Guido Lutz, [REDACTED]

REGIONAL DIARY

Newcastle upon Tyne. Saturdays 2.00p.m. at the Activities Room, Science Museum, Blandford Street. December 3rd: Traditional MAGIC LANTERN SHOW by Derek and Isobel Greenacre.

Severn Vale. Saturdays 6.30 p.m. at the Foley Arms, Tarrington. October 15th OPERATIC EVENING by Don Watson. December 19th MUSICAL QUIZ by Gilbert Fury.

Regional News is compiled by John Calvert, [REDACTED]



Book Review

COUNT JOHN McCORMACK

A discography by Brian Fawcett Johnston, published by **The Talking Machine Review**

by Peter Martland

WITH TWO PREVIOUS McCormack discographies published and subsequently reviewed in these columns during the past couple of years one could be forgiven for groaning on receiving a third attempt at ploughing in this well turned field. To do so in this case would I believe be short sighted. The author, Brian Fawcett Johnston, brings to this work his status as a world authority on the art of John McCormack. Collectors will be familiar with his tremendous contribution to the Pearl series of records, now up to volume five, chronicling John McCormack's forty year recorded legacy and also the centenary articles he wrote which appeared in **The Record Collector**. This discography must be seen as a companion to the Pearl records supplementing record details and placing individual sessions into perspective. Brian Fawcett Johnston has meticulously researched his subject using original archive sources. He uses the now familiar discographic model of a chronological frame supplemented by a detailed alphabetical index. We are given speeds, recording dates and location, composers, matrix and catalogue numbers, together with modern transfer details. I felt that the composer and title details made this discography an outstanding work of scholarship for that reason alone, and a work that I will refer to time and again.

The layout of the book was I felt rather cramped, and failed to show the information to its best advantage. Similarly the cover, I felt, was poorly designed, failing in its purpose of exciting and drawing me to the contents. That said Brian Fawcett Johnston and Ernie Bayly deserve our congratulations and support for creating this discography. By providing us with the detail essential to understanding the man and his art at a price that all collectors can afford they have done a great service to both serious and casual collectors of John McCormack's records.

In commending this major discography I do so in the hope that discographers will see in Brian Fawcett Johnston's book the definitive McCormack discography. There are so many other great singers whose art requires the kind of commitment and research that John McCormack has attracted.

The publication is now available through the CLPGS BookShelf, price £5.00.

Record Reviews

DANCE BANDS UK IN DIGITAL STEREO

by Paul Collenette

AS JACK HYLTON'S BAND boomed out, I thought; this is how all recordings should sound. No fried eggs here: this is a choice omelette. This record could have a useful campaigning effect by introducing vintage dance music to young people who until now have found the surface noise of 78s unacceptable.

The cover has a fine atmospheric photograph of Lew Stone's Band at the Monseigneur Club. The sleeve notes are written by the highly knowledgeable BBC Radio compère Alan Dell. They are much more informative than usual, as there is a separate insert sheet with details about each band. Full marks for including matrix numbers, recording dates, and vocalists (all correct - other LP producers please note and try harder next time).

The only criticism of Robert Parker's digital stereo process is that sometimes the echo on the vocal sections is a little overdone. Otherwise it is as if the heavy curtains have been opened; the sheer depth that this process adds is remarkable.

Here are brief comments on each of the items: the number in brackets is my rating, out of ten, for overall musical quality and interest.

SIDE 1. Choo Choo. Jack Hylton's train steams out with a driving rhythm, typical of their best showband style. Impeccable diction by vocalist Pat O'Malley, whose voice benefits by the new processing [8]. **Masculine Women and Feminine Men.** (Savoy Havana Band) Peppy and rather jerky style, but this was 1926. What a pity the caption is repeatedly mis-spelt "Havanah" [6]. **Singapore Sorrows.** (Fred Elizalde and his Music). The tempo is rather fast - this is really a blues number: compare Ambrose's much slower definitive version. But this is one of the band's only two Parlophone sides [7]. **Nobody's Using it Now.** (Debroy Somers Band). Efficient but ploddy. Tom Barratt is not a favourite vocalist of mine, but you can hear his intakes of breath, thanks to Parker [5]. **'Leven Thirty Saturday Night.** (Or, 23.30 SO as Bradshaw's timetable would have put it). (Arcadians Dance Orchestra). As for this band and the many others directed by brothers Bert and John Firman - now we're cooking by gas. The name "Arcadians" denoted the Bert Firman band plus cinema organ. Here we have hot alto, tenor, and clarinet solo passages; but then four of the musicians were moonlighting Ambrosians, and better than Ambrose you could not get. There is deft rhythm by this small band, which sounds bigger because of the open acoustics of the Kingsway Hall, and also because of the organ backing, which blends in very well [9]. **Hamonica Harry.** (Jack Payne and the BBC Dance Orchestra). Here a tiresome

piccolo is relieved by a gutsy baritone sax. What an astonishing reed section this band had; what precision and unity [8]. **I Wanna be Loved by You.** (Ambrose and his Orchestra). This item has a curious-sounding echo on the vocal by Sam Browne, which slightly spoils the effect of this peerless band, though this is not one of their hot numbers [7]. **The Sun has got his Hat On.** (Sydney Lipton and his Grosvenor House Band). The echo is back with vocalist Les Allen. An efficiently-played stock arrangement [6].

SIDE 2. Somebody Stole My Gal. (Billy Cotton and his Band). This is an exuberant performance in the band's best period: the Regals are more interesting musically than the later Rex's. Alan Breeze (vocalist with the band for thirty years) is here, with pronounced echo [8]. **I Always Keep my Gal out Late.** (Jack Jackson and his Orchestra). This was an excellent but often overlooked band, here playing a forgettable tune; rather a strange choice by the LP producers with other superlative material available. It was quite a small band for the time (ten), but their skill and versatility makes them sound bigger [7]. **Blue Jazz.** (Lew Stone and his Band). Here is an imaginative orchestration, played with wonderful precision by this superb band. The trumpets and the tenor sizzle. The Parker process even shifts the grot from these Deccas! [9]. **Without that Certain Thing.** (Roy Fox and his Band). Whatever "that certain thing" was, this record is indeed without it. This very popular band often turned out so-so recordings which belied their true abilities when they really wanted to take off. This Decca seems to have "cleaned up" rather less successfully [4]. **You Ought to See Sally on Sunday.** (Ray Noble and his Orchestra). Here we have crisp drumming by Bill Harty, and great baritone work. Al Bowly's vocal is much enhanced by the digital process. The original record was also issued on Victor - a rare distinction for a British band [8]. **Listen to that Rhythm.** (Bertini and the Tower Blackpool Dance Band). A palais band that played in melodic style. Maurice Elwin (stalwart of the Zonophone dance bands) sounds a little unhappy with this vocal. But at 6d each, Eclipse's budget cannot have allowed for many re-takes; they often recorded 12 items per session, rather than the usual four! [6]. **Troublesome Trumpet.** (Harry Roy and his Mayfair Hotel Orchestra). I maintain this is rather uncharacteristic of the famous Harry Roy dixieland style and ragtime numbers. The trumpet, by Bert Wilton, is fair, but no match for the Nat Gonella version. Otherwise the band is rather muted [6]. **Everything's in Rhythm with My Heart.** (Billy Merrin & his Commanders). A good palais-style band that played with a steady rhythm. There is neat brass punctuation of the smooth reed ensemble. Ken Crossley's vocal is pleasing [8].

Many of these recordings have already been re-issued, but Robert Parker's improvements make this LP well worth getting.
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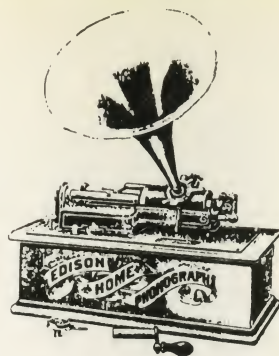
Reproductions of these, and other records, whose rarity is well known are, for the first time, available on 2 min. wax cylinder. All of the recordings are taken from **ORIGINAL CYLINDERS**, and, whilst the degree of preservation of these varies, they are all in exceptional condition for records of this vintage and rarity.

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